



Tender Futures

Luna Bayard, Lucas Herzig,
Lena Laguna Diel,
Nearest Pond, Elias Njima
Invited curator: Victor Sala
05.09–01.11.26

The exhibition *Tender Futures* asks how we can imagine and build possible futures. Its starting point is solarpunk, an artistic movement at the intersection of science fiction, ecology and politics. It's characterized by an optimistic vision of a future based on the transformation of lifestyles, technologies and our relationship with the environment.

In a crisis-ridden world, this show takes a critical stance towards the productivist and capitalist logics that structure our contemporary Western society. What it seeks to offer is not answers but rather observations regarding burning questions, a sort of gentle resistance and a pushback against pessimism.

Talking about solarpunk means, above all, reflecting on our future as a society and asking how we would like to live. The exhibition draws on certain principles of this movement to imagine low-tech ways of inhabiting the world, considering alternative models and a return to traditional skills. Solarpunk is therefore not only the theme of this show, it is also its method.

This approach is evident in the way it redefines the venue's architecture by using new wall panels deliberately left unfinished. This intervention is a way to foreground process, experimentation and a state of constant change. It also reflects a desire to construct and deconstruct society.

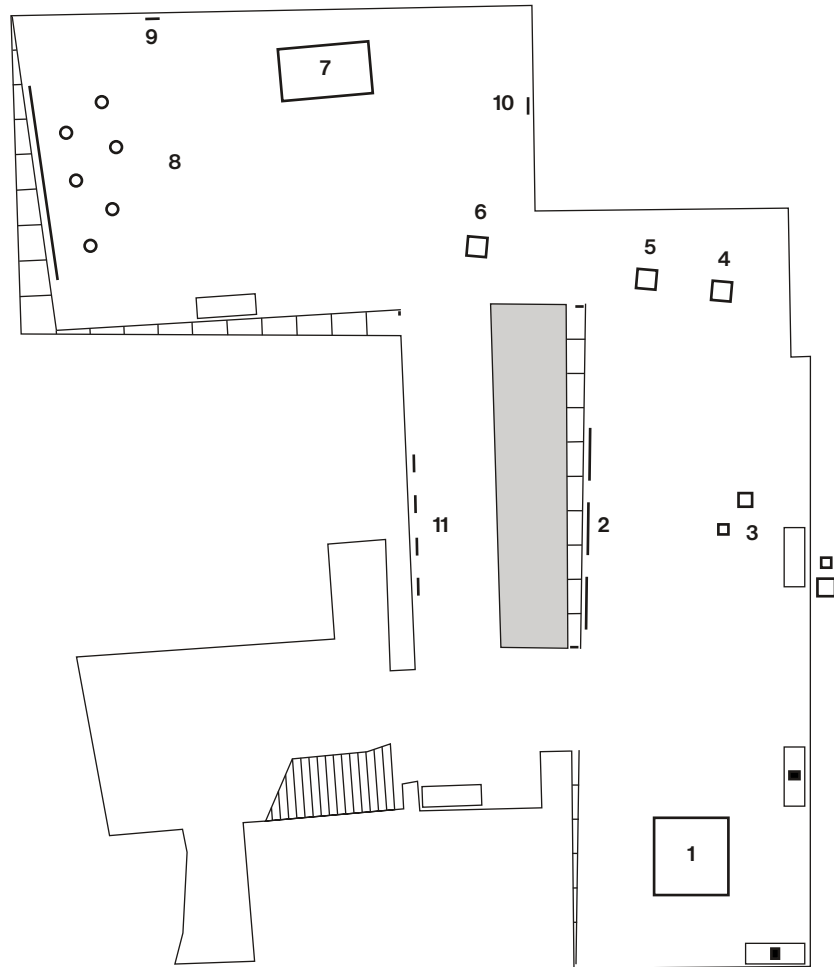
The invited artists were selected for the way their practices open spaces for speculation. The production of new works specifically for this exhibition can be considered forms of research, regarding, for instance, our relationship with agriculture, objects, time and modes of production, from viewpoints ranging from utopian to dystopian.

Just as a butterfly in Brazil might bring about a tornado in Texas, a tiny variation in the present can alter a trajectory and give rise to radically divergent futures. These futures are already present as potentialities in each of our choices. Each of them, even in this show itself, could, perhaps, constitute a turning point, changing the course of things and leading to other possible worlds.

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Victor Sala
Translated by Leo Stephen Torgoff



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| <p>1 Luna Bayard
<i>À ceux qui sèment</i>, 2026
Ceramic, wattle and daub, wood, tin</p> <p>2 Elias Njima
<i>Pétales (I, II, et III)</i>, 2026
Oil on jute canvas</p> <p>3 Elias Njima
<i>Janus (I à IV)</i>, 2026
Ceramic, plant material</p> <p>4 Nearest Pond
<i>Demain, sera, ne sera pas</i>, 2026
Wood, aluminium, paper, textile, acrylic glass, light bulb, motor</p> <p>5 Nearest Pond
<i>Demain, fera, ne fera pas</i>, 2026
Wood, aluminium, paper, acrylic glass, light bulb, motor</p> <p>6 Nearest Pond
<i>Demain, viendra, ne viendra pas</i>, 2026
Wood, aluminium, paper, acrylic glass, plastic, light bulb, motor</p> | <p>7 Lucas Herzig
<i>Un énorme câlin</i>, 2026
Paper mâché, clay, wood, miscellaneous materials, mobile scaffolding</p> <p>8 Lena Laguna Diel
<i>a quemarropa</i>, 2026
Various techniques on canvas, ceramic, metal</p> <p>9 Lena Laguna Diel
<i>la nit foradada</i>, 2026
Ceramic, glass marbles</p> <p>10 Lena Laguna Diel
<i>To dream in peace</i>, 2026
Oil on canvas</p> <p>11 Elias Njima
<i>Trotteuse (I à X)</i>, 2026
Ceramic, clock mechanism</p> <p>– Lucas Herzig
<i>Discovery, including touch, intimacy and more</i>, 2026
Wood
(Three sculptures scattered in the spaces)</p> |
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